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"Rosedale," that had such a great hit in New York, was produced at the Haymarket last night, under the name "A Wild Goose," and the *Times* of to-day is pretty severe upon it. \* \* T. W. Robertson's play of "Caste" is the biggest hit of the season, and "Lost in London," by Watts Phillips, is still running at the Adelphi. \* \* Lucy Rushton, the magnificent, is coming out in a great spectacular piece at Sadler's Wells, before her trip to Australia and California. \* \* And Nimmo, the great manager, is making a large sized fortune out of "Masks and Faces" and the Japanese. \* \* Princess Christian has got a little baby—a boy—who may be King of England some day, and the Queen is off to Balmoral. \* \* Among a list of Americans I had sent me yesterday from Paris, are the following names: William Cullen Bryant, Charles R. Peters, Mrs. John W. Mason and Mr. Willie Mason, Mrs. John E. Cowles, Mr. and Mrs. Frank Chickering, Miss Chickering, John O'Brien Inman, Mr. and Mrs. E. G. Squier, Charles B. Seymour (*N. Y. Times*), Mr. Remack (*N. Y. World*), Mrs. C. R. Peters, Mr. Frank Leslie, Mr. Parke Godwin, Mr. and Mrs. Austin, Mrs. and Miss Gilbert, Mr. Thos. E. Courtenay, Mr. J. A. Richardson, the Countess Heinrich, Mrs. Melinda Jones, Mr. Woods. \* \* I expect to go there next week, when I will give you a "Drifting" in very bad French!

Last night I was a guest at the Society of the "United Mechanics' Patriots National Benefit Society," (*Limited*), and a right good time I had. The President, or rather the Chairman, was Dr. George Bird, the distinguished English physician of Cavendish Square, and he presided with very great ability, making one of the most telling and electrifying speeches imaginable. The Society is one of 25 years standing, and has done, and is doing worlds of good. Hundreds of poor mechanics and laboring men, who, through sickness, are thrown out of work, are relieved by this excellent institution. Some capital speeches were made, excellent songs sung, and altogether a right pleasant "time" was had. Mr. H. L. Bateman is here, and about bringing to America a "gorgeous attraction," out of which millions of dollars he will make. A charming, young, pretty and attractive singer named Miss Angele, is coming down upon you in New York next season, and I bespeak for her a generous reception.

MR. HARRY SANDERSON,

the young American pianist, made a hit at his First Concert at Hanover Square Rooms, and gives another on the 13th of May. He is not, I regret to say, in the best health, and talks somewhat of recuperating on the Continent. His playing is greatly liked here, and when he gets fairly under weigh, will be the most attractive public performer. His modest, gentlemanly and retiring manner, makes him hosts of friends, and should his life be spared, he will yet be the bright particular star of the metropolis. Wehli, the great New York favorite, is here, but I am not inclined to think he will "show" in London. This is indeed a singular city, and the difficulty of getting a "foothold" is great! You have to wait, wait, wait, wait, until you are sick, annoyed and disgusted, or "pitch in" "helter-skelter," and win or lose! It is indeed a "lottery," and the prizes drawn are few! *Charles Dickens'* readings are very attractive, and he told me last week he had no idea or intention of coming to America. W.

Hepworth Dixon's "New America" has gone through five editions, and is universally liked. *Spurgeon* has 20,000 people to hear him every Sunday, at Agricultural Hall, Islington; and "Swinbourne's" poems are (among some people), the rage. *Marcus Stone*, the most successful of modern young painters, has sold his last picture of "Nell Gwinn" for £800; and *Blondin* is seriously thinking of crossing the Atlantic on a tight rope, and says if he falls into the water, he expects to be picked up by the "Great Eastern" or the "*Red, White and Blue*." Tell all the Americans visiting London to go to "Smith's" palatial reading rooms, Regent street, near Langham Place, where they will find *this paper*, the *Herald*, *Times*, *World* and *Tribune*, and only here in London. The Langham Hotel, and the "Grosvenor," are the resorts of Americans. At the "Langham," where Col. Sanderson (late of the New York), keeps everything in apple-pie order, you constantly "hob nob" with a countryman from over the water; and you are most superbly taken care of. At the "Grosvenor," Mr. G. Gibbs, the Secretary, will bestow upon you every attention and civility, and every kindness will be shown. And now, hoping to hear of the rebuilding of the "*Winter Garden*," the completion of "*Central Park*," the working of the "*Underground Railway*," and the building of the "*Fulton Street Bridge*," the continued run of the "*Black Crook*," the trial of "*Jeff Davis*," the return of *General Sherman* from the Holy Land, and the rise in *Pacific Mail Stock*, and *Real Estate near Pipesville in California*, before I get back,

I am yours truly,

"JEEMS PIPES, of Pipesville."

(From the N. Y. Evening Post.)

#### MUSIC AMONG THE CHINESE.

"It is claimed for the Chinese by T. Taylor Meadows that they are 'the best misunderstood people in the world,' in which he is not far from right. Your issue of April 18th contains an illustration of this, in the (selected) communication 'received from a gentleman in Hong Kong,' concerning the musical powers of the Chinese.

"The writer 'believes his to be the first attempt to teach the reading of music to this wonderful people,' whereas, in the mission schools of the Episcopal Church at Shanghai it was taught many years ago both to boys and girls, and with complete success; so much so, that not only was singing by the notes of our ordinary European notation practiced, but Chinese organists performed in both the school and mission chapels.

"Our Presbyterian friends at Ningpo did much the same thing; and as long ago as 1858, they even went so far as to publish a psalm-book of some two hundred and fifty tunes, with specimens to that same 'tonic sol-fa method.' How long before this the Roman Catholic missionaries had taught their students I can not say; but I can vouch for the fact that some very elaborate mass-music was sung by Chinese choristers in the cathedral at Shanghai, accompanied by an organ made with bamboo pipes.

"Another unfortunate statement of 'the gentleman in Hong Kong,' is, that 'the Chinese themselves have no tunes, and no idea of music.' Almost any book on China contradicts this mistake—Barrow, Du Halde, Des Guignes, or Williams; and Doolittle

gives us an account of the existence of social musical clubs for practice among Chinese youths.

"The fact is that music, as a study, has existed and been held in very high esteem among them for at least twenty-two hundred years. Confucius cultivated it (about 500 B. C.), and found analogies between the relations of the three principal strings of the *Kiung* and those of the ruler, the minister and the people of a country; so that these names were given to the strings to designate them, and the great sage declared that he who could harmonize upon the *Kiung* could rule over the empire. So much for the Chinese having no music.

"As to the assertion that they 'have no tunes,' this is one of the strangest of the many strange statements made concerning that much-misrepresented people. Why, the empire is full of tunes, and very tuneful they are, after their fashion—which fashion is not ours, however, but more nearly that of the older Scotch minstrelsy. Let any one listen to the old tune of 'Farewell to Lochaber,' performed (as it often is) by a regimental fifer, and he will get a very good idea of the general 'style' of Chinese music. Indeed, the Chinese musical scale very nearly; the difference between it and our diatonic scale being that the semi-tones are not distributed as with us, nor do the intervals coincide exactly with ours; that is, while the first, fourth, fifth and octave correspond with ours, the second, sixth and seventh do not. But they have, and they use the eight intervals, though the fourth and seventh (as in some Scotch tunes, for instance 'Roy's Wife,') are often not brought in.

"Again: our 'gentleman in Hong Kong, who is engaged in teaching a tonic sol-fa singing-class there,' says their instruments can produce but two or three tones. Now, if any of our readers will take the trouble of calling at Carhart and Needham's, in Twenty-third Street, they can see some Chinese musical instruments which have a compass from E flat (first line and treble) to A flat in *alto*; and an examination of the accompanying specimen (which I took the trouble to reduce from the Chinese notation to our own), will show that they write for two notes beyond that range.

"In short, they have an exceedingly elaborate system of musical notation, and a great fondness for what is called amongst us 'the opera'—excepting the ballet parts, which their ideas of decorum lead them to distaste.

"At a polite entertainment the guests have handed to them an ivory tablet, with the names of some of their classical 'operas'—so to call them—and a selection is made for the orchestra, which proceeds at once to go through some composition that may consume an hour or two in the performing; the musicians sometimes playing, sometimes singing, according to the exigencies of the occasion.

"It was the desire of finding what music the Chinese might have among them, capable of adaption to the purposes of Christian psalmody, that led me to study the subject during my many years residence in Shanghai; but I found nothing susceptible of such adaption, except a few strains from the Buddhist litanies, which bore a strong resemblance to some of the ruder forms of the Gregorian (or Ambrosian) chant.

"I have trespassed too long on your columns; let my excuse be the desire of cor-

recting that cluster of mistakes to be found in the extract on 'the Musical Powers of the Chinese.' They would naturally have the effect of adding to the already extreme and very foolish disparagement of a people the most numerous on the face of the globe, and one whose civilization is altogether the best the world has ever seen, apart from Christianity.

"Allow me to mention a case in point, both musically and nationally. While visiting with my family the beautiful temple-grounds near Hong-Chow—the Chinese terrestrial-paradise—we formed the acquaintance of a mandarin of medium rank, whose wife had the manners which would have been recognized as those of a lady anywhere, and who himself was devotedly fond of music.

"I had my melodeon with me (one of Prince's), and as a natural consequence Mr. Dzan and myself became quite intimate for the time being. Subsequently, he volunteered me a visit at Shanghai; and also sent a very handsome musical instrument as a present, together with some very beautifully-written manuscript music.

"I returned this visit some time afterward, taking my melodeon in the boat with me; and when arrived at the landing near his residence, he begged me to have the instrument carried up to the house, that the ladies of his family might (from behind their screen) 'have the delight of hearing it.'

"I consented, and spent some time in accompanying him—in unison, of course—while he played his own instrument—a flute, I think. 'Ah!' exclaimed he, in a moment of ecstasy at the success of our performance, 'if only our two countries would harmonize like our instruments—what happiness!'

"I have heard less enlightened and benevolent wishes expressed on this subject than that of my musical mandarin friend, especially among the Christian ladies and gentlemen of California.

"I remain, yours respectfully,

EDWARD W. SYLE,

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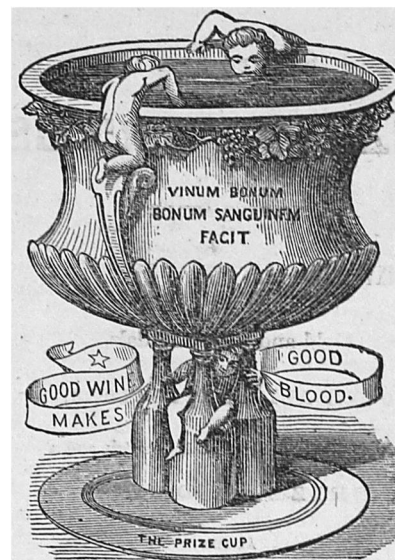
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